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American Art News

VOL. XI, No. 35. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JULY 19, 1913.

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.

Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.

Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.

George Busse, 12 West 28 St.—Printseller.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 718 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

C. J. Dearden, 7 East 41 St.—Old chairs.

E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.

Dreicer & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.

Durand-Ruel, 12 East 57 St.—Ancient and modern paintings.

Duveen Brothers, 720 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.

E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.

Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.

Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 709 Fifth Ave.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.

Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

McDonough Art Galleries, 20 West 34 St.—Modern Paintings.

Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.

Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.

Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.

Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.

Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.

Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.

Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains. and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.

Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.

Jacques Seligmann, 705 Fifth Ave.—Works of art.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare engravings and etchings.

W. Scott Thurber—Fine Paintings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Spanish Art Gallery—Primitive paintings and antiques.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

ART TARIFF RAISED.

The Democratic Senate caucus on the Tariff on June 28, without warning and to the surprise even of those at Washington who had closely followed the proceedings of the Senate Finance Committee, increased the duty on paintings in oil, water colors, engravings and etchings from 15 to 25 per cent. on all works produced within fifty years from date of importation.

This action was taken on the motion of Senator Reed of Missouri. The House had fixed a rate of 15 per cent. The Senate committee rewrote the paragraph and added certain qualifying words. As the paragraph stands and as it will probably go into the law it is as follows:

"Paintings in oil or watercolors, engravings, etchings, pastels, drawings and sketches in pen and ink or pencil or watercolors and sculptures not specially provided for in this section, 25 per cent. ad valorem, but the term 'sculptures' as used in this paragraph shall be understood to include only such as are cut, carved or otherwise wrought by hand from a solid block or mass of marble, stone or alabaster or from metal and that are the professional productions of a sculptor only, and the term 'painting' as used in this paragraph shall be understood not to include such as are made wholly or in part by stenciling or other process."

The news of the Democratic Senators' changes in the art tariff created almost hysterical excitement among the art dealers in Europe and as a result the art business is stagnant. Owing to the general ignorance of American political methods the idea is prevalent among the dealers that the proposed changes become effective now. Consequently many dealers have curtailed their vacations to the health resorts and have returned to their galleries and are shipping all paintings and art objects possible to America. Especially the dealers in porcelains and antique furniture. Some of them are even arranging for a hurried return to New York.

The AMERICAN ART NEWS informs the trade that there is no immediate cause for alarm because it is impossible for one clause in the tariff bill to become effective before the entire bill has been passed by both Houses and signed by the President. It becomes law the following day after the President's signature is affixed, unless otherwise provided for. As it reads now, with the changes made by the Senate, the bill will be sent back to the House of Representatives for final passage before it can become a law. As the Lower House declared itself for free art, it is almost certain that there will be a compromise at a conference between committees of both Houses. The best-informed opine that the conference will result probably in free art or the present tariff unaltered.

The entire bill is now in the Senate for debate and the outlook is that it will be about Sept. 15, or later, before it is sent to the President.



JOSE PEREZ MORA,

By Goya.

Recently purchased by the Hackley Art Museum.

J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

Holland.

A. Preyer, The Hague—Old and modern paintings of Dutch and Barbizon schools.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

Edward Gallery—Works of art.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Leicester Galleries—Modern paintings. Etchings by masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Numismatics—Classical Mediaeval and Renaissance art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kraemer Galleries—Paintings, furniture and objects d'art of the XVIII century.

Levesque & Co.—Ancient and modern paintings.

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objects du Moyen Age.

Henry Reinhardt—Old and modern paintings.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Chas. Vignier—Oriental Works of Art.

THE PROTEST AGAINST THE ART DUTY.

QUINN'S ABLE BRIEF.

In his plea for untaxed Contemporary Art, made to the House Committee on the new Tariff Bill. Mr. John Quinn, counsel for the Association of American Painters and Sculptors, well said:

"The Payne-Aldrich bill of 1909 put art over twenty years old on the free list. An earnest effort was made in that year for the unconditional removal of the then existing duty on works of art by art museums and art galleries, art associations, prominent artists, educators, editors of magazines and other public-spirited citizens. The compromise by which art over twenty years old was to be admitted duty free and art less-to-be-taxed 15% was arbitrary, unsatisfactory and unwise, but was a step in the right direction.

The Underwood bill, as passed by the House, by Section 654, provided that paintings in oil or water colors, pastels, etc., not imported as articles of utility, and sculptures that are the work of professional sculptors only, shall come in duty free.

In the Senate amendment, paragraph 654 of the free list has been altered so as to provide that paintings and sculptures which may be proved "to have been in existence more than fifty (50) years prior to the date of importation," shall come in duty free, and it is provided in paragraph 386 of Schedule N that other paintings, sculptures, etc., "shall carry a duty of 15% ad valorem."

This was amended by the Senate Democratic Caucus June 28 to read "a duty of 25% ad valorem."

The compromise of 1909, fixing the free period at art over twenty years old, was arbitrary and an absurdity. It has resulted in enormous increases in the importation of so-called old masters. Living art has been taxed, while old art comes in free."

Mr. Quinn then quoted a part of the brief recently submitted by him to the Senate Finance Committee as counsel for the Association of American Painters and Sculptors in substance as follows:

"A tax on art is a tax on culture and education, and the compromise of 1909 admitting art over twenty years old free and taxing living contemporary art is unjust and contrary to enlightened public policy.

In 1909 an almost nation-wide protest was made by representative artists, educators, heads of museums and art bodies in favor of the removal of all duty on the fine arts.

The present law imposes a tax upon living, contemporary foreign art. It is a Chinese wall twenty feet high which provides that the modern, living, vital, creative art of our day and generation may not be imported unless it pays a duty of 15%, whereas art over twenty years old, from which the life and vitality has only too often faded, comes in free. The present law favors wealthy amateurs, connoisseurs and collectors, and does not favor living American artists or people of moderate means. By placing a tax on contemporary art, it tends to make art the hobby or the possession of the rich and to that extent deprives people of moderate means of the pleasure and satisfaction of acquiring or studying contemporary art for themselves. * * *

If the claim be made that to remove the duty on art is to take 15% off the value of the stock of art less than twenty years old that may now be held by art dealers, including paintings, etchings and engravings, the answer is: first, that would be an argument against lowering any duty until the dealers had sold off the supply that has heretofore been protected; and, secondly, that in fact art dealers do not import large quantities of paintings less than twenty years old unless they are reasonably sure of selling them, for under the present law the importation of art over twenty years old exceeds a hundred fold the importation of contemporary works of art less than twenty years old. * * *

When a person comes to a committee of Congress and argues that American artists should be protected from foreign contemporary art or artists by a duty upon works of art less than twenty years old, one of two things must be true: either that person is uninformed on the subject as to which he attempts to speak, or else he has some selfish motive and does not make his plea solely for the advancement of living American art. * * *

To put a duty upon painting and sculpture less than twenty years old and at the same time allow works of art over twenty years old to come in duty free, is almost as bad as it would be to provide that medical books, scientific books or books on philosophy, over twenty years old, should come in duty free, but that modern encyclopaedias, modern books on science, on law, on economics, on astronomy, biology and phi-

losophy, should pay a duty, which of course would be an absurdity.

If we are to shut out or to tax contemporary art, why not tax contemporary science? If we are to tax European art less than twenty years old, why not tax present-day European history and present-day European or foreign philosophy? If we are to close our gates and close the eyes of our artists and art students or put a tax upon their seeing and acquiring the living contemporary art of Europe, the art of France, of England, of Germany, of Italy, or of Spain, why should we not forbid the copying of modern European music? Or why not put a tax upon the performance of the music of modern European composers merely because it is new, lest our native composers may suffer in the competition? Not only is a tax on art a tax on culture and on civilization, but the present duty tends to create and foster an illegitimate monopoly which the dealers now only enjoy. That monopoly should be broken and art should be made free. * * *

For Free Art.

In a former brief, Mr. Quinn said:

"I think it is a fair statement to say that all the arguments, both the arguments themselves and the authoritative or critical standing of those presenting them, were overwhelmingly in favor of unconditionally free art."

"I claim that the taxation of art, whether ancient, modern or contemporary, is wrong. We are the only, or practically the only, civilized country in the world that places a tax on art. We ought to be ashamed of ourselves for doing so; other countries foster art; they subsidize art schools and art academies; they give prizes out of the national funds for the encouragement of art, and they buy the works of contemporary artists, even of American artists, out of their public funds; and perhaps every member of this Committee has seen in the Luxembourg the works of Americans and been glad to see them there—works by Sargent, Whistler and other American painters and sculptors."

Mr. Quinn also pointed out that free art was a Democratic doctrine; that the Act of 1832 was a protectionist measure, and yet that Act placed art on the free list; that the Tariff Act of 1846 was passed by the Democratic Party as a free-trade measure, and that one of the principles of Mr. Walker, who was then Secretary of the Treasury, was that luxuries should be taxed the maximum, but that that Act also put art on the free list; that in the Act of 1857 art was retained or continued on the free list; and, finally, that the Democratic Wilson Tariff Bill of 1894 also placed art on the free list (Ib., page 5694).

He concluded: "I am therefore asking this Committee to put art on the free list and to put this country abreast of all other civilized countries—I will not say progressive countries; I say merely civilized countries."

No one appeared before the House Committee in opposition to the American artists whom Mr. Quinn represented.

"The House bill, as reported," he continued, "substantially carries out our plea for the removal of the duty upon contemporary fine art, that is, upon paintings and sculpture less than twenty years old. I believe that, if the House bill in its present form were enacted into law just as it is, that object would be accomplished."

"Chairman Underwood hit the nail on the head," says Mr. Quinn, "when, during the hearing before the House Committee, he said: 'In other words (in 1909) we gave rich men their class of art free and to the poor man or the man of moderate means we declined to give it free.'"

"The Act of 1909," says Mr. Quinn, "which stopped short of free art and adopted the compromise of twenty years, was a step in the right direction. But to go back today and to say that a work of art must be fifty or more years old before it may come in free of tax or duty is reactionary, and can be justified on no rational principle, except that of raising revenue. And the figures show that the importations of old art, on which there is no duty, exceed many times the importations of modern art. Therefore the fifty-year Senate proposition cannot be justified on any principle. It seems to us that it is bad economy to spend millions in educational and art foundations and yet to cripple those institutions and hamper the work and study of American artists for the purpose of bringing in a comparatively negligible amount of revenue on modern art."

Only Country Taking Art.

"As was pointed out in my brief, we are the only or substantially the only civilized

country that taxes art. We spend hundreds of thousands and even millions on museums, art galleries, art commissions, municipal, state and national, and yet the Finance Committee of the Senate proposes to erect a Chinese wall fifty feet high against the importation of modern, vital, living, creative art. It is absurd to say that all the great artists ceased producing work over fifty years ago. Criticism and change, which is the law of the rest of life, obtain in art, as in science or politics."

"Under the present law, all work imported today that antedates 1893 comes in duty free. If the fifty-year provision now proposed by the Senate be enacted, then all art produced abroad between 1863 and 1893 also becomes dutiable. That would exclude work of the following French painters and sculptors, to mention only a few: Barye (1796-1875); Narcisse Berchère, painting as late as 1878; Boudin (1825-1898); Jules Breton (1827); Cazin (1841-1901); Puvis de Chavannes (1824-1898); Cezanne (1839-1906); Corot (1796-1875); Couture (1815-1879); Constant (1845-1902); Courbet (1819-1877); Daubigny (1817-1878); Maurice Denis (1870, still living); Carolus-Duran (1837—); Diaz (1809-1876); Dupré (1811-1889); Dauterive (1808-1879); Degas (1834—); Eugene Fromentin (1820-1876); Fortuny (1838-1874); Gauguin (1848-1903); Gerome (1824-1904); Ingres (1780-1867); Jacques (1813-1894); Laurens (1838); Toulouse Lautrec (1864-1901); Fantin-Latour (1837-1904); Legros (1837—); Bastien Lepage (1848-1884); Manet (1832-1883); Meissonier (1815-1891); Monet, born in 1840 and still living; Berthe Morisot (1841-1894); Monticelli (1824-1886); Millet (1814-1875); Gustave Moreau (1826-1898); Pissarro (1830-1903); Raffaelli (1845—); Renoir, born in 1841 and still working; the sculptor Rodin (1840—); Rousseau (1812-1867); Sisley (1839-1899); Troyon (1810-1865); Vallon (1833-1900), and Ziem (1812), and other living painters and sculptors too well known to require mention.

It would also exclude from England, for example, work of Dante Gabriel Rossetti (1828-1882), of Landseer (1802-1873), of Holman Hunt (1827-1910), of Sir Edward Burne-Jones, of George Frederick Watts (1817-1904), of John Everett Millais (1829-1896), of Charles Keene (1823-1891), of Ford Maddox Browne (1821-1893), and of the late Charles Conder (1868-1909) and others; and there would be excluded the work of the English sculptor Alfred Stevens (1818-1875) and of living sculptors like Harvard Thomas and Jacob Epstein.

From Holland it would exclude the work, to name but a few Dutch artists, of the three Maris brothers, Jacobus (1873-1899), Mathys (born 1839, and still living) and Willem (1843-1910), of Vincent Van Gogh (1853-1890), of Mauve (1838-1888), of Israels (1827-1911), of Bosboom (1817-1891), of Jongkind (1819-1891), of Mesdag (1831—) and other Dutch masters, not to speak of the work of well-known German artists and sculptors, or of the work of the artists and sculptors of Italy like Mancini (1852—), or of Spain like Zuloaga (1870—) and Sorolla (1862—), and of Denmark, Norway, Sweden, Russia and other European countries.

The proposed Senate provision would put a tax upon the work of living men in Great Britain, like, to name but a few, Sir James Guthrie (1859—), Charles Ricketts, Steer (1860—), Charles H. Shannon, John Lavery (1856—), Lucien Pissarro, Pryde (1866—), Orpen (1878—), Nicholson (1872—), William Rothenstein and Augustus John (1877—).

It is the duty of an enlightened government to encourage and not to tax art.

Art has a refining influence upon a nation.

Ours is the only or almost the only civilized country that taxes art.

Most governments of Europe have bureaus of fine arts and make liberal appropriations for art museums and art schools.

The highest development of art can be attained only by freedom and by the unhampered exchange of ideas between the artists of this and other countries.

Proper regard for education forbids a tax on art, which is a tax on knowledge and good taste.

The study of drawing and art is essential to education, and the educators of this country in 1909 were "a unit in their opinion that works of art should be free of import duty."

Mr. Quinn concludes his interesting brief by a rehearsal of the arguments for free art.

AMERICAN ARTISTS PROTEST.

The Association of American Painters and Sculptors, has sent the following circular letter to a large number of American artists and art lovers:

Dear Sirs:

We beg to enclose you herewith a memorandum in regard to the art paragraphs of the Underwood tariff bill, as it is proposed to be amended by the Senate.

Under the present tariff paintings and sculpture more than twenty years old come in duty free. Paintings and sculpture, as defined by the act, less than twenty years old, carry a duty of 15%. The twenty-year limitation in the tariff act of 1909 was a compromise, following an almost nationwide demand by art-museums, art-galleries and art-associations, prominent educators, editors of magazines, and enlightened public opinion, in favor of unconditionally free art.

The Underwood bill as passed by the House places paintings not imported for utilitarian purposes and sculpture which is the production of professional sculptors only, on the free list without regard to age.

The Senate Committee seeks by amendment to impose a 15% tariff upon art "less than fifty years old."

The Senate amendment thus raises by thirty years the barrier imposed by the present twenty-year limitation.

The New York World of Monday, June 23, 1913, in editorially condemning the Senate proposition, said:

"For years the art schedule has been the only instance of an American protective tariff collected against the protest of the protected. The artists have led in denouncing it as a tax on aesthetic education.

"If there is a single argument against free art except that of revenue—which from this source is slight—we have yet to hear of it. The House provision should prevail."

The New York Tribune of Monday, June 23, 1913, editorially said:

"In removing the duty entirely on art over twenty years old an important step was taken in the direction of free art, which The Tribune has always advocated because of its educational ability and its beneficial effects on the standards of public taste. * * *

"American artists will be benefited more by the improvement of art knowledge and taste here through free importations than they will by a partial closing of the home market to foreign artists. The Senate ought to go back to the far saner provision of the House bill."

The New York Sun, on Tuesday, June 24, 1913, in an editorial demonstrating that "free art is Democratic doctrine," said:

"By what unfortunate retrogression, what reaction against Democratic policy and public policy, has the Senate Finance Committee put back the clock of civilization and directed that only oil and water colors, pastels, sculptures that can be proved to have been in existence more than fifty years prior to the date of importation shall be on the free list, and that all others shall pay a duty of 15% ad valorem? Twenty years was more than bad enough. Fifty years is monstrous. * * *

Art should be free. It is for all. The Sun hopes and believes that the House will not consent to the Senate's restriction of public education and of the natural growth of American art, which has long been furious with its alleged protectors, and will remember that free art is sound, ancient Democratic doctrine."

If you agree with us in the foregoing, we earnestly ask your co-operation. No time is to be lost. We therefore respectfully request that you send to us at once a letter addressed to the House Committee, expressing your views in your own way that the proposed fifty-year barrier is contrary to enlightened public policy. The time is so short that we hope there may be no delay over any official action of your body, and even the personal opinion of your director or the chairman of your Board of Trustees will be of value.

We enclose you herewith stamped envelope for reply to us. In your reply please enclose a letter giving your views, addressed to the Committee on Ways and Means of the House, or to the Honorable Oscar W. Underwood, chairman of the Committee on Ways and Means of the House.

Respectfully yours,

ARTHUR B. DAVIES,
President.

WALT KUHN,
Secretary.

[It is understood that despite this being the dead season, a large and gratifying response has been made to this letter.—Ed.]

EMERGENCY CALL.

The American Free Art League of Boston has sent out the following circular letter to a large number of artists and art lovers.

Boston, Mass., June 30, 1913.

Dear Sir:

Unless something is done at once the new tariff bill may be passed with a clause putting a duty of 25% on paintings and (Continued on page 6.)

THE EDWARD GALLERY

(Opposite Christies)

*Exhibition of Drawings by***SIR THOMAS LAWRENCE**

26 King St., St. James's

LONDON

The Leicester Galleries

LEICESTER SQUARE, LONDON.

ERNEST BROWN & PHILLIPS - Proprietors

*EXHIBITIONS by Leading Modern Artists,
WATER COLOURS of the English School,
FINE ETCHINGS by the Masters.***ROME****Sangiorgi Gallery—Borghese Palace***High Class Old Paintings
Works of Art*

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Foreign and American

PAINTINGS**ETCHINGS and MEZZOTINTS***Framing Expert Restoring*

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Original Engravings and Etchings by Dürer, Rembrandt, Meryon, Whistler, Haden, Cameron, MacLaughlin, Masson, Nanteuil, Edelinck, OLD ENGLISH MEZZOTINTS, etc.

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**Print Show, Exhibition for
Dealers, August - September,
Brown-Robertson-Company,
707 Fifth Avenue, N. Y.****THE
CARROLL ART GALLERIES**Fortnightly Exhibitions and Sale of
Paintings, Bronzes and Art Objects
Specialists in Interior Decoration

9 East 44 Street

Katz Galleries

103 West 74th Street, New York

AMERICAN PAINTINGS

Engravings, Etchings & Framing

Special Agents for **Rookwood Pottery****DURAND-RUEL****NEW YORK — PARIS****WITH THE ARTISTS.**

Joseph Pennell has been elected a member of the Belgian Royal Academy.

Mr. George T. Brewster, the sculptor, was married July 11th to Miss Totten of the well-known family of that name of Tottenville, State Island, where Mr. Brewster has resided for some years.

Mrs. Dunlap Hopkins has sold one of her recent landscapes to Wellesley College.

F. K. M. Rehn, marine landscape painter, left New York some three weeks ago for his summer home and studio at Magnolia, Mass., where he expects to combine his marine and landscape work. It will be remembered that he held a successful exhibition of the latter at Macbeth's last winter.

Carle Blenner, who was taken seriously ill in England during a visit there in May, has sufficiently recovered to return to this country and is now occupying his studio at New Haven, Conn., where he is fast regaining his health.

Helen Loomis is painting some of her always appealing and charmingly colored water colors at East Gloucester, Mass.

Carleton Chapman leaves this week for the Pacific Coast. It is his intention to remain for some time at San Diego, where he expects to do considerable marine painting.

Leon Dabo, who has occupied the Partridge Estate at Cornwall, N. Y., during the past three months, will sail for Europe at the end of this month to remain until Oct. 15.



THE LATE J. PIERPONT MORGAN,

By C. S. Pietro.

To be placed in the Municipal Building of the City of Ascoli Piceno, Italy.

The Carroll Studios, which have been located for the past two years at 64 W. 38 St., have recently moved to 9 East 44 St. where they will have large, commodious and artistically appointed galleries. It is the purpose of the management to give exhibitions of paintings through next autumn and winter, by well-known American artists.

Edward Gay is spending July with his son at Reading, Conn. He expects to go to Cragmoor in a few weeks to paint there until the late autumn.

At his studio, 1931 Broadway, William E. Plympton is painting a number of important commissions. He recently sold one of his large Sheep pictures.

R. W. Van Boskerck sailed for Europe about two weeks ago. He will visit England and the British Isles and will return early in the autumn.

Ben Foster is spending the summer in California.

Zelma Baylos is at her studio at Lake Mahopac, N. Y.

FOR SALE.

Small Private Collection made thirty years ago—Includes beautiful Marquetrie Cabinet inlaid with love and hunting scenes in colours, about 1750. Eighteenth Century Fans, Unique Napoleon Collection Miniatures and Snuff Boxes, Ivory and Wood Carvings, Old Bibles 1577, etc. Drawings by old masters, over 40 choice Pictures and Water Colors. Early Cinema 1833. Weapons, Curios over 300. Fine Contemporary portrait Byron, etc. Particulars of Collector, care of "American Art News," 17, Old Burlington Street, London. Owner going abroad. Will accept £2,500.

RUDOLF SECKEL

31 East 12th Street

New York

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

SPECIAL ANNOUNCEMENT.

Summer Issues.

The AMERICAN ART NEWS will, as usual, during the Summer, appear MONTHLY until Saturday, October 11, when the weekly issues will be resumed.

The remaining regular Summer issues will be published on Saturdays, August 16 and September 20.

ART TARIFF CHANGED.

As will be seen elsewhere in our columns, and as we predicted, as will be recalled in our issue of Aug. 17, 1912 (see editorial of that date reprinted in this issue), the Democratic party despite assurances to the contrary, Chairman Underwood's open espousal of free art and the granting by the House Committee of that desideratum—has, through its Senate caucus Committee, not only raised the present absurd and illogical 20-year provision to 50 years, but has increased the duty on all imported art works, produced within that period, from 15 to 25%.

The clause, as it now stands, is not only illogical and paradoxical, but is also confiscatory and discriminatory. It is un-American and un-Democratic in that it caters to special privileges, and puts a heavy burden upon those art houses which handle modern art works, while exempting those which

handle only older works: It is difficult to see how such a clause could have been framed by men who had any possible knowledge of the art situation in these United States, or who had given any attention to it or endeavored to post themselves regarding it. We have tried in vain to obtain information from every source in Washington, for weeks past, as to hearings, etc., of the various committees, and as far as we can learn, Mr. John Quinn of New York, counsel for the Ass'n of American Painters and Sculptors, is the only person who has been heard by any of the tariff committee on the subject. His opposition to the present tariff and able plea and briefs in favor of free art, published elsewhere, and which we heartily endorse, seem to have only resulted in a worse provision and a higher tariff than the present.

This action on the part of the Democratic party in Congress, so inimical to the art business and interests of the country, is also taken at a time of the year when these interests (dealers, collectors, artists and art-lovers) are scattered to the four winds of heaven, and when no concerted action can be had on their part. The ART NEWS views the situation, while not with surprise, with regret and alarm. We still contend that if free art cannot be granted this country, for the only apparent argument that a revenue must be derived from art as "a luxury of the rich," that this so-called "business" argument could be met by the enactment of a specific duty of \$100 on all art works \$700 or over in value, the retention of the present duty of 15% on works below that amount in value, and the free admission of the work of all dead artists and artisans.

A PREDICTION AND RESULT.

(Editorial in American Art News of Aug. 17, 1912.)

The American art world, it is to be believed, has not noted the significance of the possible, and as it is generally thought, the probable return to power of the Democratic party next November, in a matter of vital importance to its interests—namely, the chance, with the Democratic party's taking charge of the Government, of the restoration of the former tariff on art, partly done away with three years ago.

Governor Wilson's election, if it is consummated, will be so consummated largely on the tariff issue, and there will be, in case of Democratic success, an almost certain sweeping reduction and revision of the present tariff. The tariff on the necessities of life, is, in this event, sure to be greatly reduced, if not abolished, and then will come, as surely, a demand for a replacing of the duty on articles of luxury and tobacco, wines, etc. The demand for the replacing or raising of such duties will come from the elements in the Democratic party who do not wish the wealthy favored, and whose well-remembered cry is that "Art is a luxury of the rich and should be taxed."

It is of course possible that if the art tariff is again levied that a uniform duty of 10% on all pictures may be agreed upon, with a duty of some 40% on antiques, as against the old 60% rate, but in any event, there will come with Democratic success at the polls, an art tariff.

If this occurs, will our Boston friends of the American Free Art League, who are responsible for the present absurd twenty-year provision as to pictures—recognize that our contention three years ago, for a specific duty of \$100 on all pictures of more than \$700 in value; 10% or the old 15% on those less than 700 in value, and the works of all dead artists free, would not have been better, and could have prevented the now threatened restoration of the art duty? This plan, could it have been carried out, would have given the country virtually free art, and would have prevented the replacing of the old duty.

LETTER TO THE PRESIDENT.

The President,
Washington, D. C.

Dear Mr. President:

From my long connection with and intimate knowledge of the country's art interests, I am enabled to write you intelligently to direct your attention to the probable most injurious results of the surprising action of the Democratic Senate Caucus Committee in not only endorsing the Senate Finance Committee's raising of the 20-year limit on works of art, but in increasing the duty on all works produced within the past 50 years to 25% from 15%. In common with all those in touch and familiar with the art interests of the United States, I am at a loss to conceive how this revolutionary change in the present tariff could have been brought about.

I am not a dealer in art and am not personally financially interested, but my knowledge is such of the subject that I can better appreciate what this new tariff will mean.

Permit me to briefly point out its defects:

1st. A majority of the greater modern foreign painters and sculptors have passed within the last 50 years. The new law will therefore tax their later and not their earlier works. This will open the door to much fraud, as some of the later work of these men is better than their earlier works, and with such a temptation, dates will be changed where they exist, perjured affidavits where dates do not exist will be submitted, and "confusion will be worse confounded."

2nd. The tax is discriminatory and unjust. It relieves from all duty a large number of art works dealt in by certain art houses, while it places a heavy duty on the modern works dealt in by their fellows. It therefore comes under the head of special privileges and class legislation.

3rd. The 20-year provision of the Payne-Aldrich Bill, which rested on no possible basis of logic or sense, has produced much trouble and confusion, which will be increased by the 50-year provision. At the same time the interests of the country have become used to it, and if free art cannot be had, as had been hoped a Democratic administration would grant, it would have been far better to let the present tariff stand than to alter it as at present.

4th. These radical changes in the art tariff are made at a time when the art interests of the country are scattered in Europe and throughout the land—when no organized effort can be made to have them represented, and when no further hearings are to be granted.

You are so familiar with the arguments in favor of free art that it is not necessary for me to repeat them. If we cannot have free art, which the country, in my opinion, and that of most intelligent people who have the subject needs, for its reputation as a civilized nation and as a leading means of education for its people, and for the only apparent reason that revenue must be had for the Government from art importations, which revenue even under the present conditions is negligible, let me suggest, with all respect, a specific duty of \$100 on all art works \$700 or over in value, 15% on those below this amount, and the work of all dead artists and artisans to come in free.

Very respectfully,

James B. Townsend,
N. Y., July 1, 1913.

MORGAN MEMORIAL BUST.

The memorial bust of the late J. Pierpont Morgan, by C. S. Pietro (reproduced on page 3), was made by order of the City of Ascoli Piceno, Italy, and will be placed in its Municipal Building as a token of appreciation for the return of the cope stolen from its cathedral.

The work is an artistic success and considered by the members of the family as a good likeness. J. Piermont Morgan, Jr., has ordered a copy made for his private collection.

SELIGMANN VS. SELIGMANN.

M. Jacques Seligmann won on appeal an action brought against him by his brother, M. Arnold Seligmann, with whom he was formerly in partnership. The judgment of the Appeal Courts entitles M. Jacques Seligmann to carry on business at his establishment, in the Place Vendôme.

In delivering the new judgment the Court dealt with the past history of the case, referring to the facts that in 1883, M. Jacques Seligmann, who had carried on for some years a business in objects of art and antiquities, formed a partnership with his brother Simon, in which his younger brother Arnold (who had been in the business since 1894) became interested in 1899. Owing to the insufficiency of their premises for the purposes of their business, the three brothers leased galleries at 23 Place Vendôme, in the name of M. Arnold Seligmann, who admitted in a letter that he acted as a dummy for his brother, M. Jacques Seligmann, who paid all the rent and taxes.

The decision of the Court is as follows:

"For these motives the Court of Appeals invalidates the judgment which restrains M. Jacques Seligmann from engaging directly and indirectly in view of carrying on a business in objects of art and antiquities, in the installation and arrangement of a store situated at 17 place Vendôme, Paris; and which says he has not a right to occupy himself directly or indirectly in the installation or carrying on of a business of this nature within a radius of 300 metres (about 1,000 feet), in a straight line, from the galleries at 23 place Vendôme; consequently discharges the appellant from the provisions to which he objects and pronouncing a new judgment says:

"That it is allowable for him to carry on business in objects of art and antiquities wherever he likes, in conformity with the agreements made on November 23, 1911, between his brother and him; that is to say, on not using his name in his business without the prefix of Jacques, without being able to follow the name of his firm, by any expression recalling that he belongs to the old house of Seligmann; the name of Seligmann no longer figuring in the style of the firm nor in any title or sub-title without being preceded by his full first name written out, which he habitually bears.

"Orders the restitution of the penalty, imposes on the defendant all the costs of the first instance and of the appeal."

EVE. WORLD RETRACTS.

In its issue of June 28, the "N. Y. Evening World" published the following amende to Arthur Dawson:

"The Evening World of Jan. 10 last published an article in which it was erroneously stated that Arthur Dawson, the artist, had testified on the witness stand that he did 'Near Newport' and 'Old Mill Near St. Cloud,' and labelled them as painted by Homer Martin. As a matter of fact, Mr. Dawson did not so testify."

"Mr. Dawson was a witness in March, 1910, in an action brought in the Supreme Court by William T. Evans, art collector, against William Clausen, art dealer, to recover the price paid for the paintings above named, which purported to be by Homer Martin, but which Mr. Evans alleged were not genuine. Mr. Dawson testified that prior to the sale of the pictures to Mr. Evans they had been turned over to him by Mr. Clausen, and he illustrated on the witness stand how he had removed the old canvas from the back of one of the paintings and supplied a new backing for it. He denied that he had himself painted either of the pictures other than to 'restore' them, adding that he had no reason to doubt their genuineness as the work of Homer Martin. Noted artists testified on both sides and the trial resulted in a disagreement, the jury standing eleven to one for the defendant, as claimed by him. The case has been set for retrial in November."

"The Evening World regrets its error and publishes this correction in order to set Mr. Dawson right before the public."

A first Folio Shakespeare, known as "the Dryden copy" and containing the autograph signatures "John Dryden" and "Allen Puleston," respectively the great nephew and the husband of Mary, the great niece of the famous poet, John Dryden, was sold at auction at Sotheby's, July 8, to Mr. Frank Sabin for \$9,750. It is damaged and imperfect.

LONDON LETTER.

London, July 9, 1913.

The London season, both as regards the world of art and the world of fashion is at its height. Exhibition follows on the heel of exhibition with a bewildering rapidity and salesrooms maintain the sensationalism of prices with an ardor on the part of the bidders which not even the summer's heat can abate. Even the law-courts are busy with suits connected with the acquisition and collection of works of art, of which the "cause célèbre" arising out of the disputed will of the late Sir John Murray Scott is a case in point. It is interesting to recall some of the prices fetched recently at Christie's during the three days' sale of Sir John's French furniture, porcelain, tapestry, etc. The set of four panels of Beauvais tapestry which perhaps ranked as the most important of all the items, sold for the sum of 18,000 gns. to Mr. Hodgkins, M. Jacques Seligmann was the underbidder. The bidding for this set started at 2,000 gns. At 7,000 gns. the bronze figure of "Cupid Menacant" of Falconet, fell to M. Seligmann. One of the surprises of the sale was the price of 1,050 gns. given for a Directoire Ormolu inkstand with four receptacles for ink and sand simulating fluted columns. The total of the entire sale reached the sum of £83,221.

The case of "Gorer versus Lever" which occupied the attention of Mr. Justice Darling some few weeks ago is one which should be of peculiar interest to dealers. It concerned the Richard Bennett collection of Chinese Porcelain which Sir William Lever agreed to buy in twenty instalments for the sum of £275,000 on the condition that should certain contingencies arise, he should be at liberty to end the contract. After paying four of the instalments Sir William claimed to be released from the arrangement, but refused to deliver up the collection until the amount had been refunded. The Judge decided, however, that Mr. Gorer was entitled to remove the collection to his galleries for sale and judgment was accordingly entered for him with costs. As Sir Edward Carson pointed out, Mr. Gorer had already been at the loss of two years' interest on the value of the collection and would be under a great disadvantage with regard to disposing of it a second time if it was to be housed at Hulme Hall, Port Sunlight, and not at his own galleries.

Following close on the dispersal of the Solon collection of old English ware comes the regrettable news of its owner's death. Mr. Solon, who was the inventor of the "pâte-sur-pâte" decoration and a great authority on ceramics, was the author of "The Art of the old English Potter", a book which so stimulated interest in the collection of that particular branch of ceramics that it had the effect of raising the prices beyond his own reach. His collection when dispersed fetched as much as £6,000. Space prevented my mentioning last month the death also of the brilliant artist, Mr. Joseph Crawhall, whose exhibition some time ago at the Paterson Gallery, in Old Bond St., met with such widespread appreciation. There is little doubt that Mr. Crawhall's influence will be found to have made a marked impression on the art of his day.

Out of the multifarious happenings of a month it is no easy matter to compress into one short article all the important events. The record price of 39,400 gns. (£41,370) paid at Christie's for Romney's full-length portrait of Anne, Lady de la Pole, by Messrs. Du-

veen, puts into the shade the £40,000 paid by the same firm four days previously for Rembrandt's "Bathsheba" at the Steengracht sale in Paris. Enormous excitement was occasioned by the former purchase, for up to this occasion the record price for a Romney in our salesrooms had not exceeded 10,500 gns. The Oppenheim collection to which this Romney belonged made high prices for a number of items, the total realizing about a quarter of a million sterling. The 15,000 gns. given by a "Mr. Emerson" for the "Woody Landscape," by Hobbema, is likewise the record price hitherto given for an example of this master, that included in the Steengracht sale having fetched £11,550 and 10%.

In spite of having already recorded so many salesroom prices it is impossible to abstain from mentioning the extraordinary rise from 5 gns. at the William Russell sale in 1884 to 9,000 gns. at Sotheby's of a Frans Hals "Portrait of a Gentleman," secured by Messrs. Tooth for Mr. Preyer of the Hague, Sir Hugh Lane being the underbidder. Appreciation of the art of this brilliant craftsman is steadily advancing and this price is probably but the precursor of more sensational ones to come. No wonder that Sir Sidney Colvin, speaking recently at the annual meeting of the National Arts Collections Fund, expressed a hope that national feeling and national generosity would be aroused to cope with what he termed "the terrifying temptation of prices in works of art!"

There is something so infectious in the enthusiasm engendered by the salesroom that I find I have left little or no space for dealing with a number of other matters which call for notice. Among these are the Exhibition of the Max Michaelis gift of Dutch and Flemish pictures of the 17th century to the Union of South Africa, which has been on view at the Grosvenor Gallery. Another is the Exhibition of M. Gillot's pictures, now being held at the McLean Galleries, Haymarket, S. W., including that of "The Naval Review at Spithead," presented by the French Government to His Majesty. A third is the collection of lithographs and paintings by Spencer Pryse being shown at the Leicester Galleries and exhibiting those decorative qualities and that original outlook which have brought the work of this artist so rapidly to the fore.

There is no doubt that the present season is proving an exceptionally prosperous one, but nevertheless a note of dissatisfaction makes itself heard from time to time. A fact which elicits a grumble from more than one source is the growing practice among Continental buyers of frequenting the London auction rooms and making their purchases without the dealer as intermediary. This practice has been especially prevalent of late and is naturally not meeting with encouragement from those who would prefer to act as middlemen!

L. G.-S.

PRIEST STOLE OLD MASTER?

A cable from Rome says that Father Crescini, custodian of the Church of San Maria, in Trastevere, the titular church of Cardinal Gibbons, has been arrested, charged with the theft of a picture, "Madonna and Child," by Giovanni Bellini.

In November, 1911, a fire occurred in this church, and apparently the Bellini masterpiece it was found in Florence, and, according to the police, Father Crescini was responsible for the fire, which he had set for the purpose of concealing the theft of the picture. The masterpiece was sold for \$800.

PARIS LETTER.

Paris, July 9, 1913.

The Nemes sale last month practically closed the auction season. It had been announced that the collection of Baron Vitta would be sold at the end of June, but this sale has been postponed until the autumn. There will now be no more sales of importance before November. On the whole prices this season have been rather lower than during the last two or three years, but, showed, the prices of pictures of the as the Steengracht and Nemes sales first order, especially if they are in fine condition, are higher than ever. It is possible that, while pictures of that kind grow dearer and dearer, the prices of ordinary works may be permanently diminished to some extent; but it is impossible to say, as one cannot draw a conclusion from the experience of a single season. There have been special causes for the reduction in prices this year, notably the absence of Americans at the Paris sales this year has been very small indeed. I understand that Rembrandt's "Bathsheba" is going into Mr. Altman's collection but, with that exception, no important picture was bought for America at the Steengracht sale. Most of the finest pictures in the Steengracht collection were secured for Holland and Germany and, at the Nemes sale, the principal buyers were Germans and Hungarians. The Germans are now the largest buyers of works of art in Europe.

It may be interesting to add to the account of the Nemes sale in the ART NEWS of June 21 by giving some particulars as to the buyers of important pictures. Rembrandt's portrait of his father was bought by M. Seymour de Ricci for Mr. Böhler, of Munich, who sold it to Herr Nemes last year. Herr Nemes paid 400,000 marks (about \$95,500) for it and it cost Mr. Böhler \$113,520 to buy it back at the sale. The head of a man by Greco (No. 38) was bought for \$12,100 by the museum of Budapest and Baron Maurice Herzog, of Budapest, bought Greco's "St. Andrew" (No. 36) which cost him \$7,260. Baron Herzog also bought several modern pictures in the collection, including two by Cézanne, the "Buffet" (No. 86) and "Apples" (No. 87), for each of which he paid \$8,800; Renoir's "Henriot Family", the Gauguin (No. 105), and Manet's "Negress", a study for the "Olympia" in the Louvre. It was Baron Hatvany, of Budapest, who bought Corot's "Songerie de Mariette" (Portrait of Mme. Gambey), which was the most expensive modern picture in the sale; he also paid \$7,942 for the study of a nude woman by Courbet (No. 98), which fetched only \$500 at the Lippmann sale in 1899. Courbet's superb picture, "Le Réveil" or "Venus and Psyche", which fetched the record price of \$18,260, goes into the fine collection of Herr Gastenberg at Berlin and it was the same collector who gave \$6,820 for the tiny painting of peaches by Manet (No. 111). Herr Gastenberg also bought, through M. Oppenheim, Renoir's painting of flowers (No. 117), which cost \$5,060. Two of the finest pictures by Cézanne, the landscape (No. 89) and the "Still-life" (No. 85) were bought by M. Hessel for M. Pellerin, the Norwegian Consul at Paris, whose collection of Cézannes is famous; the landscape cost \$9,240 and the still-life \$10,560. MM. Bernheim-Jeune paid no less than \$9,830 for the little picture of nude bathers by Cézanne (No. 88).

The Nemes sales confirmed what I

had previously said; like the Rouart sale, it showed that works by Manet, Cézanne and Renoir are steadily rising in price and it also showed a marked rise in the prices of Courbet, as I anticipated. All the Cézanne prices were records and no such prices have been paid before at auction for Courbets. This shows once more that, in the end, the best artists come to their own. The purchasers of Cézanne and Courbet, Manet and Renoir, at the Nemes sale have not only secured fine pictures, but also made a good investment. The prices of those artists will rise still higher and the time will come when Courbet's works will be dearer than those of Daubigny, Diaz and other inferior painters who have hitherto been preferred to him by collectors. The sale, by the way, gave no opportunity of testing the prices of Degas, as there were only two very small pastels by him in the collection, but the price of \$6,270 paid by M. Cognacq (who bought, as usual, through M. Stettiner) for the "Ballerines" (No. 103) was, relatively, a very high one, as the pastel measures only about 14 x 20 inches.

Although sales are at end, exhibitions are not; on the contrary some very interesting ones have been opened just recently and will continue for some time longer. In former days there were no exhibitions of importance after the middle of June, but the Paris season ends later than it did. At the Manzi-Joyant gallery is a very fine Impressionist show of 156 paintings and pastels by Cézanne, Degas, Guillaumin, Manet, Claude Monet, Berthe Morisot, Pissarro, Renoir, Sisley, Toulouse-Lautrec, and Miss Mary Cassatt.

The retrospective exhibition of Thomas Couture, is now open at MM. Levesque's gallery in the Faubourg St. Honoré and is well worth a visit. It is a thoroughly representative show of paintings and drawings, which enables a definitive judgment to be formed about the painter. In a sense it may be said to be a warning, for it shows the inadequacy of mere technical ability unaccompanied by other qualities. Artists may be divided into three classes: those who have never known their business, those who know it and nothing else, and those who have known it and have forgotten it. The great artists belong to the last class; Couture belongs to the second. His technical ability is remarkable, but there is nothing else; he entirely lacks personality. On all sides one sees reminiscences; here is a Chardin, here a Lépicie, there a Prud'hon, there a David. In some cases there is quite a modern feeling as if Couture were imitating his successors, for he is always imitating somebody. It is curious that he, a pupil of Baron Gros and, therefore, indirectly of David, should often have been influenced by the 18th century which was anathema to David and his school, but that influence is often very strong. In a sense Couture is a link between the 18th century and the moderns, but he is never himself.

M. Jacques Seligmann has just opened his new premises at 17 Place Vendôme, that is to say on the ground floor of the Hôtel Ritz, in that part of the hotel which was formerly the house of the late Baron Schickler. The new premises are merely a branch and the bulk of M. Jacques Seligmann's superb collection will remain in the old Hôtel de Sagan in the rue St. Dominique. But the Galleries at 17 Place Vendôme are most attractively arranged and contain many fine works of art; it will be convenient for hurried visitors to Paris to find them in the very centre of Paris. I will say more about the subject in my next letter.

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PROTEST AGAINST ART DUTY.

(Continued from page 2.)

sculptures under fifty years old. Realizing your interest in the subject from the assistance which you gave us in our campaign several years ago, which contributed so largely to the removal of the duty except on works of art under twenty years old, I am writing to suggest that you telegraph immediately to your two senators and to the chairman of the Senate Finance Committee, Senator F. M. Simmons. Ask them to make art absolutely free as it was in the House draft of the bill.

It is ridiculous to decree that the masterpieces of the English artist Watts, with their wonderful allegorical significance, which he painted between the ages of forty-six and ninety-seven, shall be excluded from this country while his earlier paintings up to the age of forty-six shall be admitted free.

A Democratic tariff bill imposing a tax on art would be an anomaly in our history. Free art has always been the policy of the Democratic Party. No Democratic tariff bill from the days of Andrew Jackson down to the Wilson Bill of the Cleveland administration has ever put a tax on art objects.

The question, however, transcends party policies. It is a matter of national self-respect. Almost no civilized nation in the world places a duty on works of art. They are looked upon as educational necessities and not as luxuries. American artists to be intelligent must be given free access to the artistic geniuses of the whole world. Only by the freest exchange of ideas can the art of this country reach the highest development possible. Art is a universal republic and none of its citizens who are worthy of the name of artist asks for any selfish artificial protection.

Imagine a great enlightened nation, the most progressive in all the world, excluding by a 25% duty the paintings of the Barbizon School of France, or those of the pre-Raphaelites of England! It is incredible that representatives of our people in Congress should shut off from our young artists such important sources of inspiration. This is a tax on education which belongs to the Dark Ages.

I am sure that you will feel as strongly as we do about it and that you will get your telegrams off at once. We shall be deeply obliged.

Sincerely yours,
MYRON E. PIERCE,
Organizing Secretary.

ART TARIFF INJURIOUS.

Dear Sir:—

If the Tariff Committee of the Senate puts a duty of 25% on all pictures less than 50 years old, it will mean that a Corot, worth \$50,000, painted in 1862, will come in free, and another one of the same value, painted in 1864, will pay \$12,500 duty.

A prominent bank president of New York City paid last year \$120,000 for a painting by Rousseau, who died in 1867.

Under a 25% tariff, the duty would have been \$30,000, and still after paying such duty, the picture would still not be worth more than \$120,000, and likewise the painting by Henri Regnault Le Salome that Knoedler paid 600,000 frs. for at auction, last year, will be also a loss to America, as Knoedler will surely not pay 160,000 frs. duty to bring the picture to America. There will be no revenue, as the picture won't come here, and it is no protection to American art.

Let us suppose that Old Masters should also be dutiable at 25%, and then the Rembrandt, which brought \$200,000 at auction in Paris, last month, if put up at auction in New York, would not bring more than the \$200,000 obtained in Paris, and the owner would have lost \$50,000 of duty paid. I am compelled to argue in dollars and

cents, although art only ought to be the only question in this tariff question.

Does the Senate wish a duty of 25% on pictures for revenue, or for protection?

If for revenue, let them estimate and publish how much revenue would have accrued to the Government, if they had received 25% on all pictures imported for the last five years, which were between 20 and 50 years old.

The amount is so small for a Government, that it can be called nominal, but for the individual it is expensive, but enough to prevent the works of such great masters as Corot, Rousseau, Daubigny, Troyon, Diaz, Jacque, Dupré, Millet, from coming to America.

Had there not been in 1892 a duty of 30% on pictures, Millets' Angelus would be today in New York, instead of in the Louvre Musée of Paris.

A visit to the Metropolitan Museum, where the works of these great foreign painters are exhibited in the Vanderbilt and Wolf collections, will prove, even to the uninitiated, what a loss to the United States, if such works should remain hereafter in Europe.

If the tariff is for revenue only, why not put a duty on all pictures?

Why discriminate between the old and the modern?

Therefore the contemplated new tariff can only be for protection; and it is an accomplished fact that American art needs no protection today.

The works of American artists, whether living or deceased, are more eagerly sought after in America, than the works of European artists, born in the second part of the 19th century.

It is almost an insult to want to protect American art. It is as absurd as if somebody offered the banking house of J. P. Morgan to lend them \$1,000.

But if the great American artists who are the pride and honor of the United States, need no protection, it is different with young or less known American painters, whose talent has not had time to be fully recognized, and who are in direct competition with European painters, who can afford to sell their works cheaper, as the cost of living is cheaper abroad.

The question of revenue being discarded, the question of protection, as above stated, can better be obtained by admitting free of duty the works of all foreign artists who are dead, and the placing a duty on the works of all foreign artists who are living.

And, with all this said, why not make all art free, as it is in all other civilized countries in the world.

Yours truly,
Edward Brandus.

New York, July 9, 1913.

NEW ART DIRECTOR FOR YALE.

Sargeant Kendall has been appointed director of the Yale School of Fine Arts to succeed Mr. John Ferguson Weir who retired at the close of the last college year after forty-five years of service.

CENTURY CLUB'S SUMMER SHOW.

An interesting Summer exhibition has been arranged by the Century Club, 7 West 43d St. The exhibitors are Edwin B. Child, George W. Maynard, Robert Bloodgood, Charles H. Miller, William Hyde, J. C. Nicoll, George H. Smillie, Walter Palmer, Howard R. Butler, W. Lippencott, W. Walton, R. Arthur, C. Chapman. There are some excellent portraits by W. T. Smedley and Carroll Beckwith, and an interesting group of three heads by Daniel Huntington.

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OBITUARY.

Henri Rochefort.

Henri Rochefort, politician, journalist, revolutionist, poet, art connoisseur, etc., died at Aix-les-Bains, France, July 1, at eighty-three years of age.

He was born in Paris, Jan. 30, 1931 and was educated at the College Louis le Grand. He was one of the most picturesque characters in modern French history. He was constantly at odds with the French Government on account of his extreme radicalism and was outlawed by the Government. He was art critic for the "Figaro." In his later years he became a lover and collector of fine arts. How, with all his other interests, he managed to obtain his knowledge of art collections, is a mystery, but his comparatively recent statement in regard to the "Rembrandts" in America—a statement that caused consternation to many an ignorant buyer—showed the minuteness of his information.

Patrick Vincent Berry.

Patrick Vincent Berry, or as he was better known in the art world, and as he signed his pictures, P. V. Berry, passed away after a painful illness at St. Luke's Hospital, New York, on the evening of June 10, aged 70. He was born in Troy, N. Y., educated at the Troy Academy and was a graduate of St. John's College, Fordham, where, later he became art instructor. On resigning his professorship at St. John's, he went to Buffalo and engaged in the decorating and painting business upon a large scale for several years.

Mr. Berry is survived by three sisters and one brother, Mr. John D. Berry of Brooklyn, Miss J. Berry, Miss Mary Berry and Mrs. J. Slattery of New York.

Helen W. Phelps is painting at her summer studio at Elizabeth Town, Adirondacks, N. Y.

WORKS SOLD AT PITTSBURGH.

The following pictures were sold from the seventeenth annual Carnegie exhibition at Pittsburgh which closed June 30: "Portrait Mlle. Kitaeva," by Nicholas Fechin, to Minneapolis Soc. of Fine Arts; "Cherry Blossoms," by E. W. Redfield, to W. S. Stimmel; "Portrait, Young Woman," by Olga de Bosnanska, to W. S. Stimmel; "Winter Day," by Max Clarenbach, to J. W. Burdick; "Pavlosk, Environs of St. Petersburg," by Nicholas Chimona, to Sara C. Parke, of Cala.; "Chateau of Versailles," by George Dubois, to Sara C. Parke; "Autumn Evening in the Tyrol," by Julius Junghaus; "Artist's Dining Room," by Arthur Streeton, to Carnegie Institute; "November, Dacheu, Germany," by Gardner Symons, to Carnegie Institute; "Marble Worker," by Glyn W. Philpot, to Hackley Art Gallery, Muskegon, Mich.; "In the Old Convent," by Emmanuel Vierin, to J. A. Wentz; "Selvage of the Forest," by J. Francis Murphy, to E. T. Webb, of Webb City, Mo.; "Autumn near Pittsburgh," by Alexander Roche, and "Silver and Black," by Algernon Talmage to W. E. Stimmel.

POLAND SPRINGS (ME.)

The nineteenth annual art exhibition is open in the gallery of the Maine State Building. As usual, the pictures reach a high standard of art, and while Boston artists lead in numbers New York is well represented.

Among the artists hanging pictures or contributing sculpture are: Frank W. Benson, John J. Enneking, Leslie P. Thompson, William M. Paxton, Louis Kronberg, Frank H. Tompkins, W. J. Kaula, W. W. Churchill, George L. Noyes, Philip Little, Joseph de Camp, Mary L. Macomber, Abbott Graves, Charles Hopkinson, Dwight Blaney, Adelaide Cole Chase, Charles H. Woodbury, Laura C. Hills, Margaret J. Patterson, Bela L. Pratt, Anne Coleman Ladd and as many more of Boston, and Irving R. Wiles, Gardner Symons, C. C. Curran, Ben Foster, Robert Reid, Willard L. Metcalf, Luis Mora, Leon Dabo, Bolton Jones, W. R. Derrick, Isidore Konti and others.

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